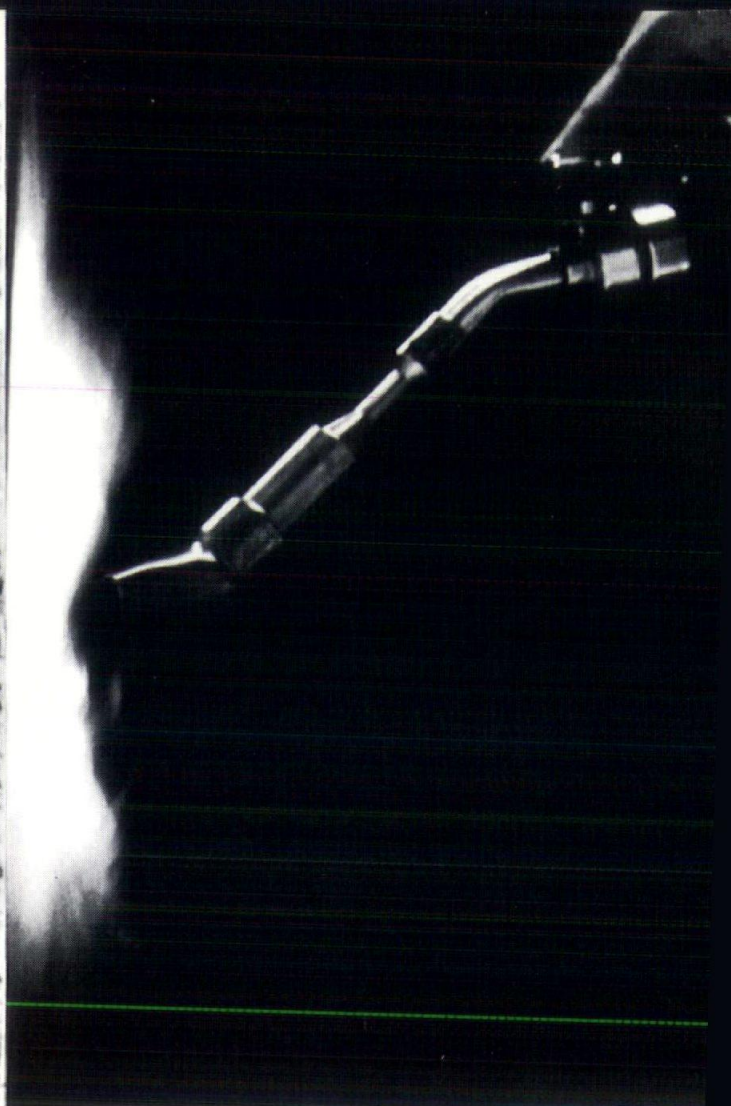
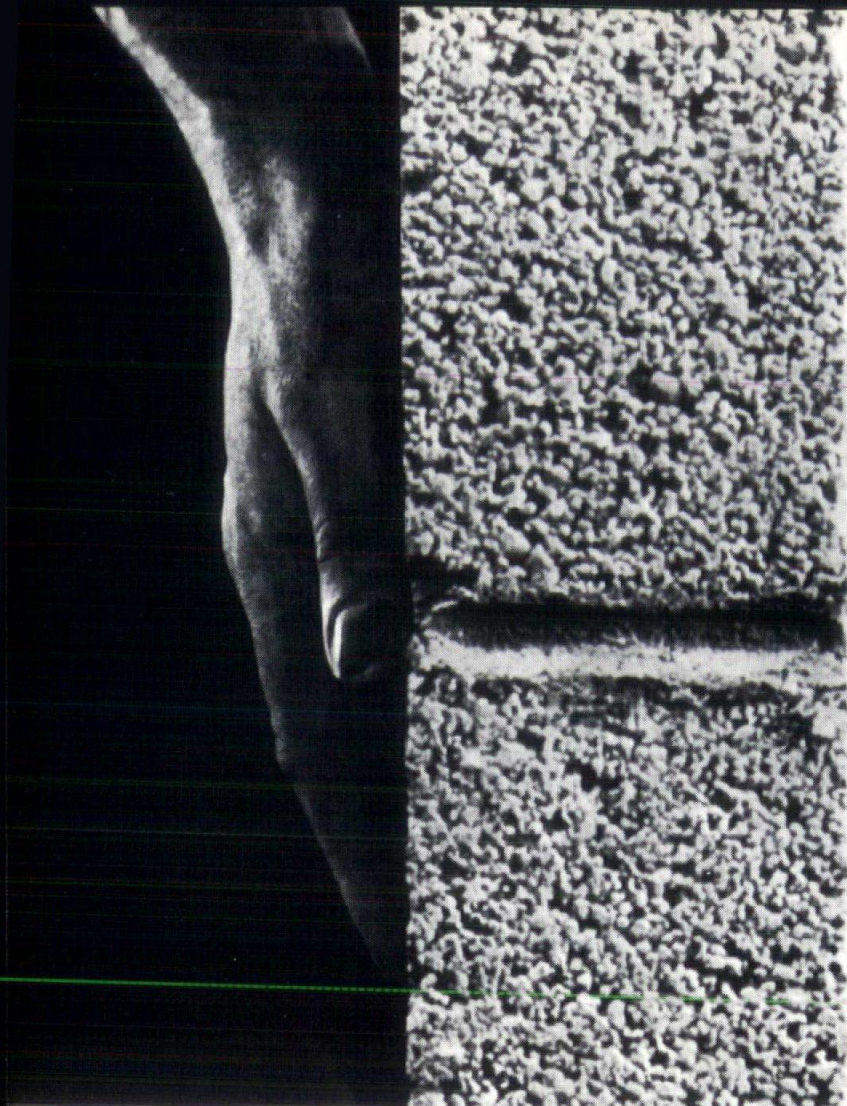


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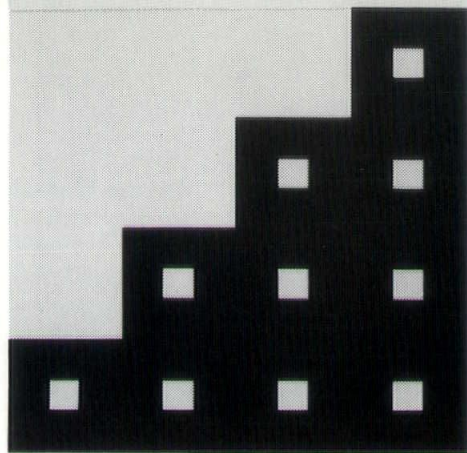
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• vol. 28 no. 5 •

In this issue,

is all the information that one needs to make attendance at the 1987 *Southwest Design Conference* a must occasion for architects, landscape architects and designers. Information about the principal speakers, seminars, product displays and the social activities is included herein. The Conference should prove of intellectual and social value to all who attend. Accordingly, we hope to see you all there!

In addition to the Conference information, an article describing one of northern New Mexico's most cherished historical and cultural assets, its churches, *Historic Mountain Churches of New Mexico* was written by Willard and Jean Robinson and begins on page 13.

□ □ □ □

This enlarged issue of *New Mexico Architecture* is made possible by the support of the many advertisers; we sincerely thank them for their participation. We ask our readers to extend their thanks as well.

□ □ □ □

The cover of this issue reproduces a painting by New Mexico artist, Harold Joe Waldrum, entitled: "Ranchos verde". Mr. Waldrum's work is represented in Santa Fe by the Gerald Peters Gallery, who kindly provided us with the original color transparency from which our cover was made.

Harold Joe Waldrum has probed the character of the high country of northern New Mexico. He has studied its traditional forms seeking the sources of its particular spirituality and expresses these mysteries in an abstract language of bold planes and glowing color. It is well worth a trip to the Gerald Peters Gallery just to see more of Waldrum's work.

The sponsor for this issue's cover is Davis & Associates, General Contractors, Santa Fe. As usual we are indebted to the sponsors for our covers.

JPC

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(Cover — "Ranchos verde" by Harold Joe Waldrum — courtesy Gerald Peters Gallery)

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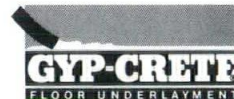
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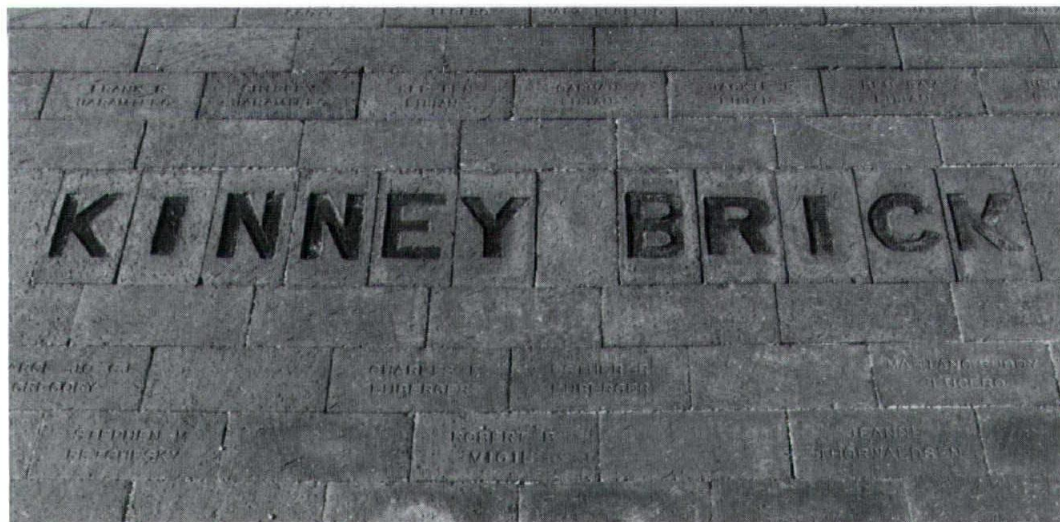
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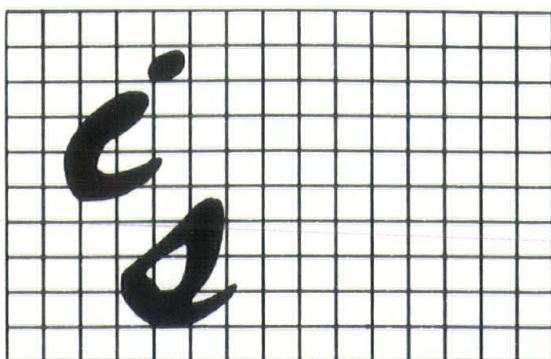
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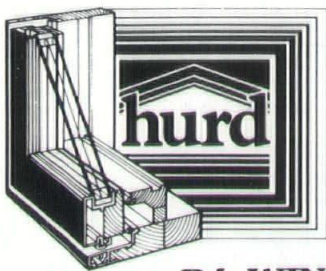
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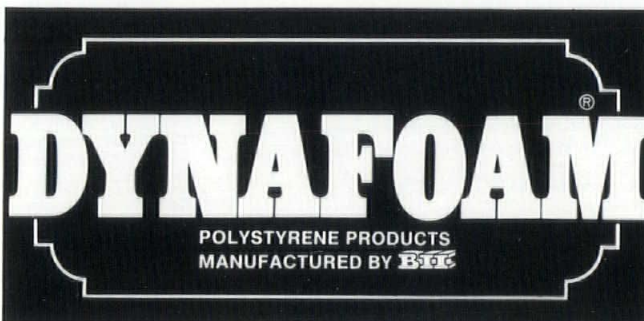
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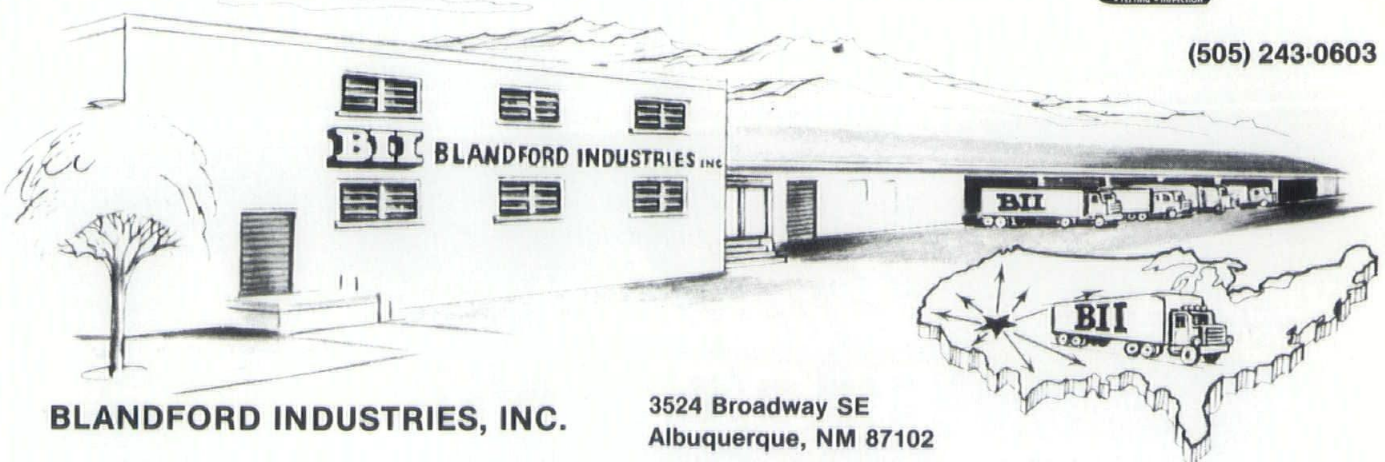
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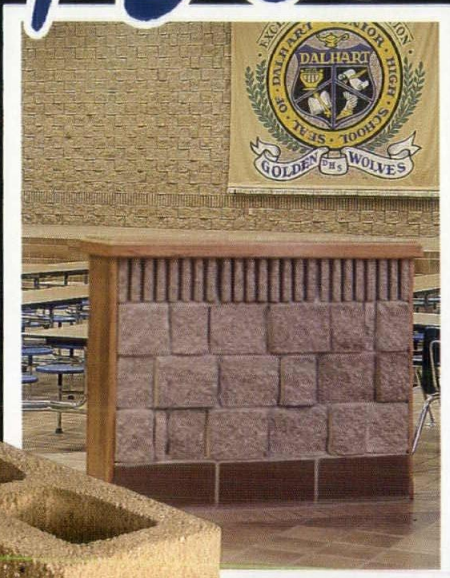


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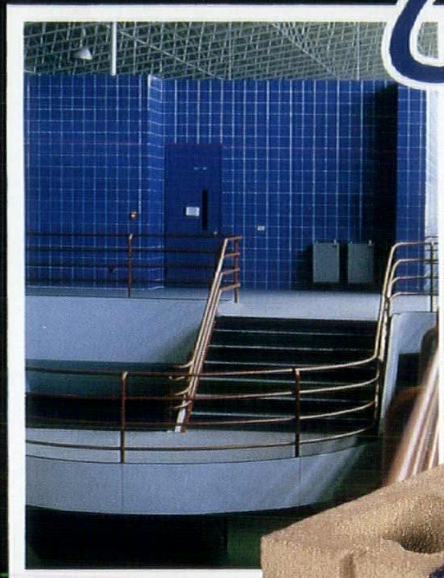
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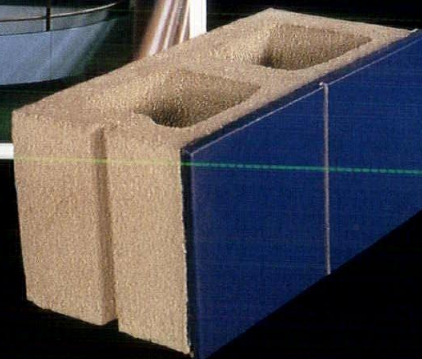
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AIA Documents — New Releases

A report by Garlan D. Bryan, AIA

Ninety nine years ago the venerable American Institute of Architects published, jointly with the National Association of Builders, its first document, a "Uniform Contract". Then, in 1911 the AIA published its first standardized General Conditions and continued to develop a formidable list of companion documents.

And formidable it is. After thirty nine years of practice, I will have to admit that I did not know specifically that there were 26 series "A" Owner-Contractor documents, 14 series "B" Owner-Architect documents, 6 series "C" Architect-Consultant documents, 2 series "D" Architect-Industry documents, and 86 forms and worksheets in addition to the Architect's Bible, the *Handbook of Professional Practice*.

After reading numerous articles in professional publications about the extensive changes which were to be incorporated in the 1987 edition of these documents, I decided to attend the first seminar on the subject. I am not sure that it was the first, but I am sure that it was intended to be, since it was put on by the (I suppose I should say venerable here also) American Bar Association as a part of the third annual meeting of their Forum Committee on the Construction Industry. And, as I have also learned in thirty nine years of practice, the Attorneys always want to stay one step ahead of the Architects.

I arrived in San Francisco, one of four or five architects in a seminar attended by about 300 attorneys and contractors and a few owner representatives. It was held at the Hyatt (High Anxiety) Regency Hotel in Embarcadero Center, which encompasses five square blocks, and have 32 restaurants, 21 cocktail bars, 23 "fashions for her", only 14 "fashions for him", 20 shoe shops for both, 49 "specialties shoppes", one chapel (level three, Mass at 12:05 Mon.-Fri.), and 3 office towers of indeterminate height. I suppose San Francisco was out there somewhere, because from my twelfth floor room, I could see a sliver of water which had to be the bay.

In any event, the seminar commenced in some subterranean meeting rooms of the hotel. Paul Sieben, AIA, Chairman of the AIA Documents Committee gave an overview of the changes which were incorporated in the new documents and a report on the past and future activities of the committee.

The first phase of this effort includes the immediate release of the General Conditions together with eleven other documents relating to the basic contract forms. They are the B141 and B151 Owner-Architect Agreements, C142 and C142 Architect-Consultant Agreements, A101 and A107 Owner-Contractor Stipulated Sum Agreements, A401 Contractor-Subcontractor Agreement, A511 Guide for Supplementary Conditions and A701 Instructions to Bidders. The second phase will release, later in 1987, the remainder of the Architect-Consultant Agreements, the Construction Management Agreements and the Interior Design documents. The third phase will include the peripheral and other administrative forms in the "G" series, but these may not be completed until 1989.

After reviewing Paul Sieben's outline of the revisions, I envisioned plenty of time to find San Francisco and thought about checking on earlier flights back to Albuquerque. However, at the end of the second day, I rushed to the airport, burdened with about five pounds of handouts and copious notes taken from five other "overviews" by prominent attorneys and data from Workshops A, B, C, D, E, F, and G.

To ease your mind, it was the consensus of the attorneys at the seminar that while the changes were extensive, they were not drastic. There was also a consensus, at least among the attorneys,

that the changes were made to reinforce the following declaration:

"Three score and sixteen years ago, the forefathers of the American Institute of Architects brought forth upon this continent a new contract document conceived to be the Standard General Conditions for the entire construction industry and dedicated to the proposition that all Architects are created equal to or at least should have some good defense against anyone who attempts to sue them."

As one architect, outnumbered by 100 attorneys, I considered this to be necessary for the protection of the minority.

In the coming months you will be deluged with articles, including paragraph by paragraph analyses of the changes. There are extensive changes in format and for clarification which will be apparent in the new publications. However, I would like to limit my observations to the substantive changes as they relate to the duties, responsibilities and liability of each of the parties to the following agreements:

A201 General Conditions of the Contract for Construction:

From the Architects standpoint, the changes affect his specific role in contract administration, communications procedures, claims and disputes, certifications, interpretations, issuance of certificates for payment, review of submittals, and change orders. At the same time, he must be aware of all of the changes which affect the Contractors and the Owner.

The Architects role is deciding claims has been clarified and consolidated into one section (4.3 thru 4.4). Time limits have been added for decisions relating to and the resolution of all claims and disputes.

Under a new provision (9.4.2) relating to the issuance of certificates for payment, the Architect does not represent that he has reviewed actual requisitions from subcontractors or material suppliers.

A new provision (9.5.1) allows the Architect to withhold payment if the unpaid balance would not be adequate to pay liquidated or actual damages in the event of delays.

Under the review of submittals (4.2.7) the Architect is required to check shop drawings, "but only for the limited purpose of checking for conformance with information given and the design concept expressed in the contract documents". This section also contains a broader disclaimer relating to dimensions, quantities, construction methods, safety precautions, etc.


The Architect can now rely on a new provision (3.10), which requires that the Contractor submit and keep current a schedule of submittals as well as a schedule for construction.

The former mandatory provision that all communications between the Owner and Contractor be through the Architect has been changed in 4.2.4 to state that these parties "shall endeavor" to communicate through the Architect.

The Architect and Owner may now, under 7.3, issue a "Construction Change Directive" which requires that the Contractor proceed with a directed change, with price adjustments worked out at a later date.

From the Owner's standpoint the changes relate to disclosure of financial information, to providing lien information, expanded insurance coverage, occupying the premises, and hazardous waste occurrences.

When hazardous materials, such as PCB and asbestos are discovered on the site, under 10.1, the Owner is responsible for tests, removal, etc., and is required to indemnify and hold

Continued on page 30 

“Who told you block back-up was more expensive?”

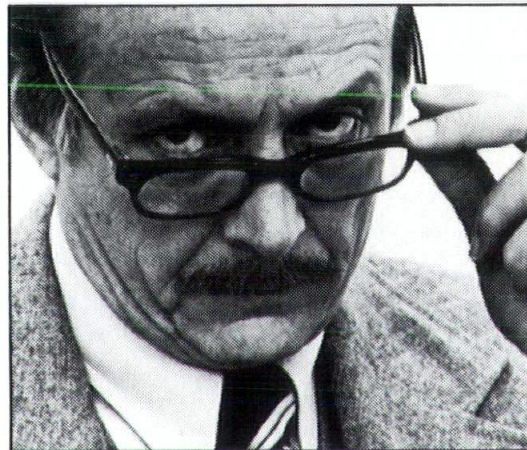
Yes, it looks more expensive than sheet metal studs. It looks more substantial. Block back-up means quality, and quality looks expensive.

Yet, new buildings with brick and block back-up usually cost no more than brick with sheet metal studs . . . sometimes they cost less.

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Example: In 1984, the second phase of Chicago Ridge Mall was being bid. The first phase, built in 1981, was built with brick and sheet metal stud back-up. The second phase was designed in the same way. The successful general contractor, Power Construction Company of Elmhurst, Illinois, recognized some very important facts:

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- total cost savings for owner if a brick and block insulated cavity wall was used.

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O'Malley Contract & Manufacturing Division is a seventy-five year old provider of glass, millwork and hardware for use in renovation, restoration and new construction. The architects for the remodeling project was W. C. Kruger & Associates of Albuquerque.

*The Albuquerque Trust Building
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HISTORIC MOUNTAIN CHURCHES OF NEW MEXICO

By Willard B. Robinson
and Jean M. Robinson

Amid the upper tributaries of the Rio Grande and Pecos River, the terrain rises dramatically to the jagged crests of several mountain ranges, richly blanketed with colorful forests nourished by winter snows and summer showers. In some places these mountains diverge into arid foothills densely stippled with both juniper and piñon, interspersed with chamisa and native grasses; in others it breaks suddenly to hills of scrub brush, then flat grasslands. Over the ages the relentless forces of nature carved into the rocky hills picturesque canyons which occasionally widen into narrow alluvial valleys. Shaded by towering mountain ashes and spreading cottonwoods, clear bubbling streams, sometimes fickle, rush through the alluvial soils of the valley floors. Today, relatively unspoiled by man's hands, even after many generations of occupation, the tranquil land seems to reflect a sense of spiritual timelessness.

Frequently visited in both prehistoric and historic times by nomadic native Americans, the cradles of settlement formed by small pastoral valleys attracted tiny enclaves of Spanish colonists. In this harsh environment of blistering summers and chilling winters stoic colonists sought opportunities to cultivate crops of corn, wheat, and oats, and to raise their burros, sheep, and goats, developing a close kinship with the land. On lands granted by the *capitán-general* of the province, then sometimes subgranted, they formed communities, in some instances with adobe buildings placed end-to-end creating plazas and providing for common defense, in other instances with structures forming open groupings, but in all cases with a church as a focal point—a reflection of the importance of religion in their lives. Emanating from Santa Fe or other cities in Mexico and Spain, the settlers brought with them generations-old traditions on building customs but innate understandings of the need to adapt these to the exigencies of their circumstances—the recalcitrant land and ageless tradition, not formal considerations, determined the character of their communities. While the towns from which the settlers came may have been developed according to formal procedures, the mountain communities were woven into the texture of the land.



Figure 1. *Our Lady of Guadalupe, San José*

Responses to irregularities of the land therefore caused numerous variations in patterns of towns. Founded under the patronage of certain saints, the settlements, feudal in social and religious make-up, sometimes nestle into the sides of hills, but in many instances were firmly planted upon small plateaus. In any event buildings rarely occupied low-lying fertile farmlands—a condition that also protected against flooding and may have facilitated defense.

Reflecting the Christian devotion that was organic with life, a church or chapel, distinctive in form, size, and location, formed a prominent nucleus of virtually every community, regardless of sometimes diminutive population. Authorized and licensed by the Vicar of the See of Durango, Mexico, and erected either individually by a wealthy land owner or collectively by a village, it was the focal point of a deeply religious as well as strongly superstitious society. While many churches were *visitas* which were without resident clergy, although periodically visited by priests who celebrated mass and heard confessions, they were a vital spiritual refuge for the people. There, they received penance, gave thanks for the blessings of

God, and prayed for redemption, protection, grace, and salvation in a sometimes hostile environment, the natural forces of which were little understood. There, the people felt the presence of God and manifold saints who granted favors and protection—a condition reassured by historical events in Christendom which were understood by colonists through a language of symbols associated with holy persons.¹ Further, the church provided a sacred setting for the sacrament of baptism, for matrimony, and for the requiem for departed souls, all of which brought communities together. The church also provided a focus for fiestas celebrating patron saints. Occasionally a priest noted for service to the Church or other individuals who could afford high burial fees were interred under the floor, further contributing sacred venerability. With survival itself dependent upon faith, the land, and self-defence, it is little wonder that the house of worship occupied a vital place in the lives of the colonists.²

The church also served practical needs. It was central to social intercourse and was a permanent landmark, serving as a physical reference point.

Either adjacent to the church or in the

vicinity was a *camposanto* (burial yard) reverently marked with an array of grave stones, crosses, and grave enclosures. An integral adjunct to the church—regardless of spatial position—the *camposanto* was a place lovingly adored by patriarchal and sentimental families, a situation reflected yet today by flowers and icons which richly decorate graves. The *camposanto* dominated by a large cross situated on the main axis of the gate and church seemed to assure perpetuity of the closely knit family and its ancestors. The preferred location for the community burial ground was either in front or at one side of the church; in this situation it was enclosed by a low wall ordinarily setting the sacred ground apart and protecting against degradation by livestock. In several instances, the burial ground and church were elevated above the plane of their sites by earth fill within retaining walls, accenting the prominence of the house of worship (Fig. 1). Providing a sense of procession and transition to a holy place, historically access was through a tall gate, often spanned by a lintel or an arch supporting an adobe wall, surmounted by a cross, all of which was located on the axis of the church, as at La Iglesia de la Virgen de Guadalupe, Velarde, the date of construction of which is unknown, although a chapel appeared upon the site as early as 1830 (Fig. 2). However, if space were limited near the house of worship, the *camposanto* was located upon high ground away from outskirts of the settlement, as at Truchas (Fig. 3). At some villages more than one burial ground was consecrated and occasionally a cemetery with graves marked by iris flowers is now the sole lonely vestige of a religious community and its buildings that have long since melted back into the earth.

While formal requirements had been developed in Spain to govern the relationship between church and *villa* in the new world—set forth in the “Ordinances concerning Discoveries, Settlements, and Pacification,” which were probably unknown to most *nuevo mexico* colonists—the spatial relationships of the two in the mountain villages conform to no consistent pattern with respect to position, orientation, and space. Occasionally the church occupies an elevated position in the community, as at Villanueva, commonly it is at a midpoint, but rarely on the lowest ground. Orientation likewise varies; the ecclesiological orientation, with the sanctuary in the east appears, although a facade oriented to easterly and southerly points seems to prevail, also a departure from northeast-southwest, orientation which resulted from specifications in the “Ordinances.” However north orientation rarely appears—a stipulation of the Church.³ Since many communities were without plazas, the customary situation



Figure 2. La Iglesia de la Virgen de Guadalupe, Velarde.

with the church adjacent to a large community space is uncommon, although always some type of open space appears in front of the church. Whenever a plaza was developed, as at San José, the church is occasionally located within it, rather than adjacent, presumably because of the need for a defensive enclosure around the plaza during historic times (Fig. 1).

After the position and attitude of the church were determined and approval to build had been secured, the lines of its plan evidently were roughly traced upon the ground, using basic geometrical relationships—also an elementary European custom. Then upon a rough stone or adobe foundation hands unspecialized in the art of building and equipped only with primitive tools raised thick walls of adobe or stone, or a combination of the two, the height also determined by simple geometry.⁴ Protecting the edge of the roof against weathering the walls were extended above the roof, forming parapets.⁵ Wall exteriors were plastered with a mixture of mud and straw applied by women, then the uneven surfaces were whitewashed.

Characteristically the planar quality of the walls was emphasized by the rhythmic

character and contrasting color of exposed roof work. Ordinarily naves and other spaces were spanned by heavy *vigas*, often unhewn but resting upon carved corbel blocks (Fig. 4). Across these were laid boards, which supported heavy layers of mud and straw. After the railroads arrived in New Mexico, however, making mass-produced materials available, gable roofs covered with either shingles or corrugated iron eventually either covered or replaced most flat roofs.

Floors, on which worshipers sat or knelt conformed to the character of other parts of the edifice. They were earth or slabs of rock, perhaps made somewhat comfortable by blankets brought with worshipers.

While the determination of the position of the church in a village was influenced by the land the location of other buildings, and the plans of the houses of worship conformed to medieval folk traditions—forms that were universal. Recalling such buildings as the *Parroquia* of San Francisco in Santa Fe, the mission chapels, and other buildings in both Mexico and Spain, they were either on bar-shaped or cruciform plans, occasionally with sacristies or other spaces such as *conventos* attached to back

parts. In the bar configuration, the form of sanctuary was often defined by either offset sacristy walls or walls angled inward, the latter producing a coffin shape. However, *moradas*, chapels erected by the *Penitentes*, in numerous mountain towns were simple box-like forms, with severe lines seemingly reflecting the rigor of their order (Fig. 5). Obviously laid out without the use of sophisticated measuring devices, the configuration of the plan was determined by fundamental geometry. The size of the parish evidently had little influence on the dimensions of the edifice — the length, as a rule, was close to either three or four times the width, ordinarily the former, consistent with geometric proportioning common in Renaissance Europe. Often the height was approximately equal to the width. The long narrow form, while essential to maintain spans that were within the limits of *vigas* carrying heavy loads of earth, dramatized the sanctuary with its crucifix, altar, and retablo or reredos — a condition that also was dramatized by offset wall planes defining the chancel. Long wall planes, accented with evenly spaced stations of the cross, along with the rhythm of closely spaced *vigas* moved the eye forward, climaxing at the elevated high altar — the holy of holies. At the back was a choir loft which defined spatially a narthex-like space, a characteristic feature of many Spanish colonial churches located in other Spanish colonial regions, for example, Texas.

On the exterior the image of the church reflected the experience of the builders, as well as their autochthonous workmanship. Timeless and universal, stylistically undatable forms recall buildings the colonists had known elsewhere in Mexico. While countless details of workmanship provide individuality in each church, the manner of disposing the bells which summoned the faithful to worship and tolled at funerals of the departed comprise, formed, in addition to the plans, a major theme of design.

When upon cruciform plan, some early churches incorporated twin towers rising above a narthex, a configuration complementing paired transepts. Often casting long shadows across burial grounds, they recall in symbolic form the pretentious churches of Mexico and Spain, as well as the mission churches and the *Parraquia*, an edifice in Santa Fe which was rebuilt and repaired numerous times after its initial construction in the seventeenth century, but evidently always with paired belfrys.⁶

Among the most charming and stately of these buildings with twin appendages is San José de Gracia de las Trampas, a license for the construction of which was issued in 1760, only six years after twelve



Figure 3. Llanitas Cemetery, near Truchas.



Figure 4. El Santuario de Nuestra Señora de Esquipulas, Chimayó.

Figure 5. Morada, Truchas.



Continued on page 25 ➞

THE SOUTHWEST DESIGN CONFERENCE IN SANTA FE, 1987

The countdown has started on the First Annual Southwest Design Conference. Sponsored by the New Mexico Society of Architects, the Design Conference will include activities of interest to Architects and our allied design professionals alike. Our Conference theme, **CROSSING DESIGN BOUNDARIES**, has been chosen to reinforce the ultimate goal: the interrelation and communication between all of us involved in designing the built environment. We believe this Design Conference will set the stage for an ever-growing and improving annual event known and respected throughout the Southwest.

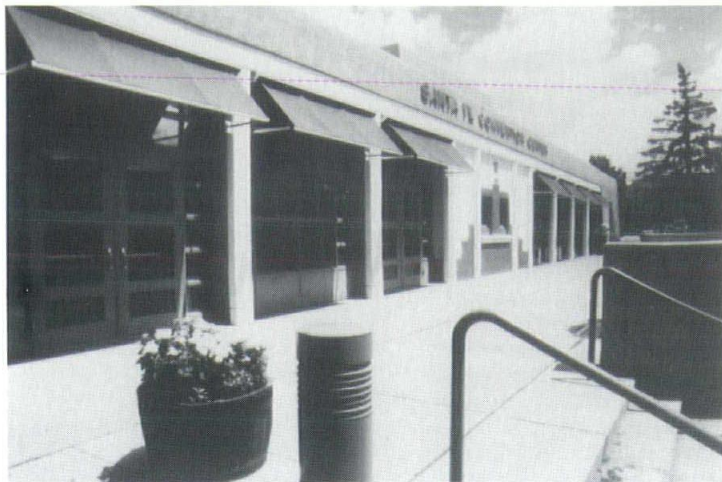
The Conference Planning Committee has put together a fine program, developed a new concept of exhibit display, and included some truly outstanding special events. Speakers such as Landscape Architect and Planner Ian McHarg of Philadelphia and Architect Fumihiko Maki FAIA of Tokyo, Japan are certain to present thought-provoking ideas relative to our theme and of interest to all designers. And we have assembled the largest group of exhibitors ever, to update and familiarize you with new product and services information. In fact, we are holding our Conference in the Sweeney Convention Center to accommodate the increased demand by exhibitors to take part in this history making event.

There will be something for everyone, including golf at Cochiti Lake (one of the finest links in the Southwest), a reception at the Governor's Mansion, outstanding tours of notable architecture and landscape architecture in the Santa Fe style, a session with renowned illustrator and watercolorist Foster Hyatt, workshops on important subjects of professional practice and many other events to make the Design Conference informative and fun.

Of particular interest will be the raffle drawing for the ultimate driving machine, the 1988 BMW 535i. Some lucky person will receive not only this prized automobile, including choice of color and options, but roundtrip airfare for two to Germany plus \$2,000 in cash to "test" drive it from the factory to any of 26 European port cities, where it will be shipped free of charge to your door.

We know you will enjoy this new Design Conference format and will want to be part of the inaugural event. So come join us. Let's show Aspen that they've never had anything to compare with the Southwest Design Conference, the beautiful city of Santa Fe, and those great design professionals who will make it all happen.

BMW 535i...A 182 horsepower, 3.5 liter fuel-injected six cylinder engine makes the 535i one of the hottest performing four-door sedans in America. Available with a five-speed manual or an optional electronically-controlled four-speed automatic transmission, plus anti-lock braking, the 535i goes from 0-60 mph in 7.7 seconds. ➡



Sweeney Santa Fe Convention Center

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THE TIME, THE EVENT, THE PLACE TO BE.**

THE CITY DIFFERENT

Villa de Santa Fe

For many, Santa Fe is one of the most appealing cities in the U.S., a city with charm, character and history. Founded by Governor Pedro de Peralta at the end of the fabled Old Santa Fe Trail in 1610, Santa Fe has been the site of more major historical, cultural and social events than anywhere else in the Southwest.

The architectural heritage of Santa Fe stems from the stone and earth dwellings of the Pueblo Indians, the adobe Mission and Colonial architecture of the Spanish period, and the Anglo importation of "Eastern" building styles and material that followed the opening of the territory by the railroad. Today, with its extensive Historical District, Santa Fe boasts one of the most distinctive architectural settings of any urban area.

In addition to the numerous historical buildings, including the oldest house and the oldest continuously-used public building in the U.S., Santa Fe is home to some of the most im-

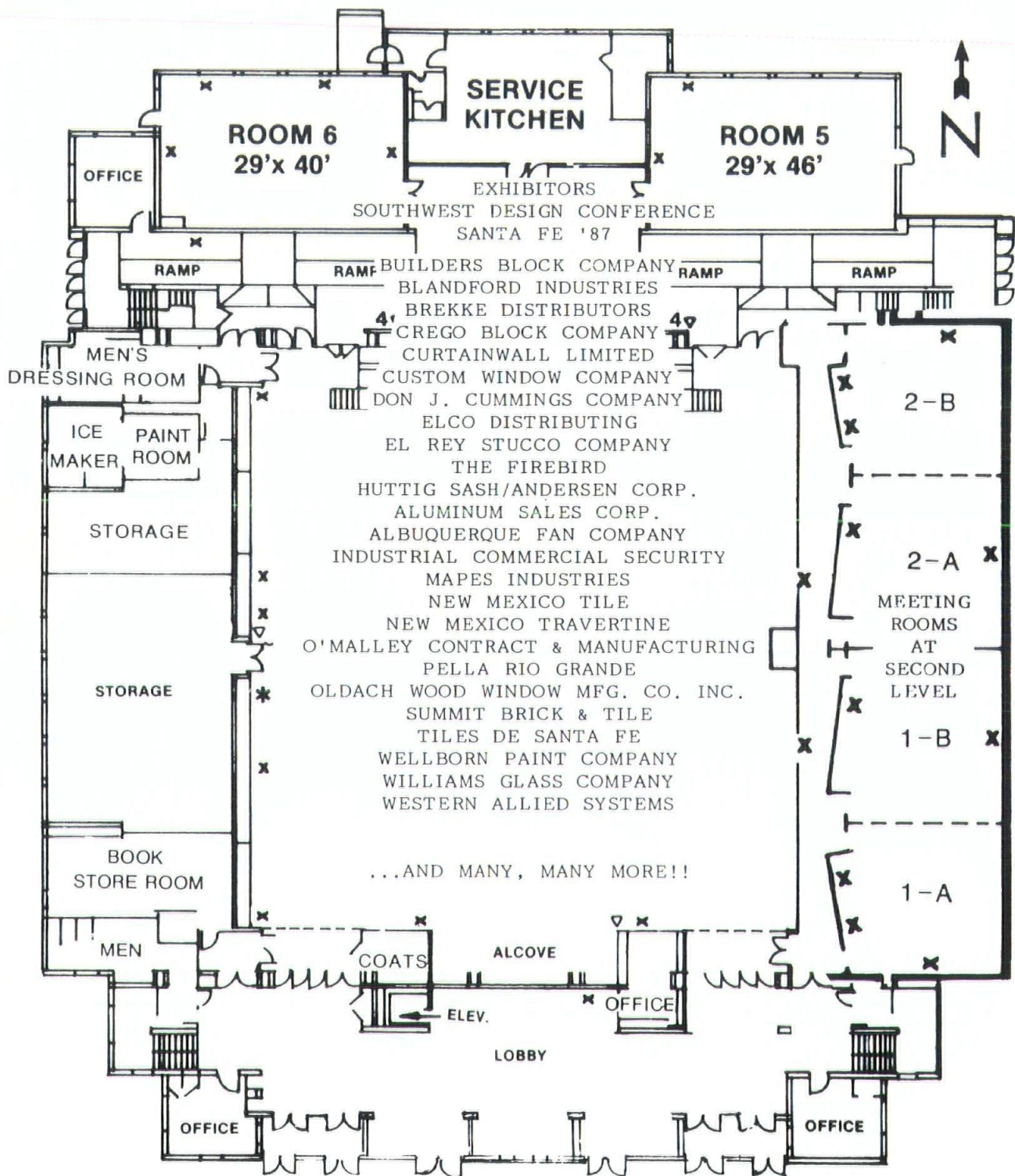
portant museum collections in the Southwest: the Palace of the Governors' exhibits on Southwestern history, the Museum of Fine Arts' unique collection of work by regional artists, the Museum of International Folk Art, the Wheelwright Museum of the American Indian, and the new Museum of Indian Arts and Culture. With over 125 art galleries, the famous Opera and Chamber Music Festival, Theatre Arts and Ballet, Santa Fe has long been a mecca for both artists and art lovers. The Southwest Design Conference in Santa Fe carries on the tradition.

Over 1000 first-class hotel accommodations are available within a short walk of the Convention Center, and more than 200 nearby restaurants offer every kind of gourmet cuisine. A block of rooms at the Hilton de Santa Fe will be held for Conference attendees, but make reservations early.

Santa Fe and the St. Francis Cathedral — Robert Nugent, Photographer



SWEENEY CENTER MAIN FLOOR PLAN



COLLECTIVE FORMS, CREATIVE ENVIRONMENTS

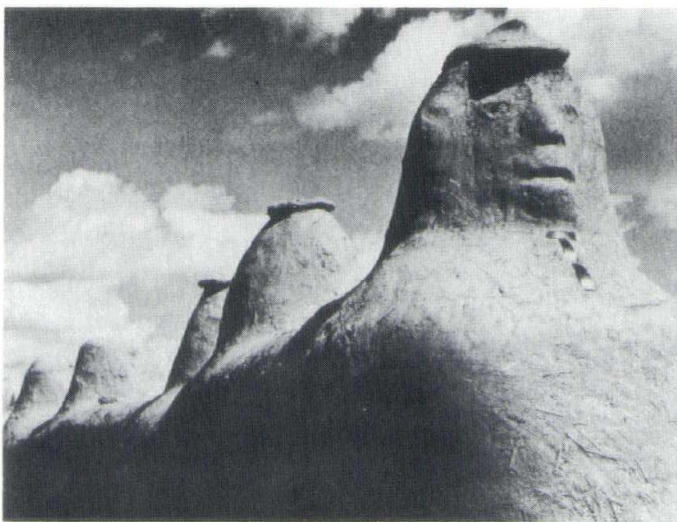
Two of this year's featured guest speakers will cross geographical and cultural boundaries as well as design boundaries in presenting their unique and universal views of architecture, planning and environmental design to the Southwest Design Conference.

"Science and Art" by Ian McHarg

Ian McHarg, FASLA, is a landscape architect, planner and former partner in the firm of Wallace McHarg Roberts & Todd, architects, landscape architects, city and regional planners. He is also a professor in the Department of Landscape Architecture and Regional Planning at the University of Pennsylvania, of which he is the founder, and visiting professor in the Department of Landscape Architecture at the University of California, Berkeley.

A native of Scotland, McHarg attended the Graduate School of Design at Harvard University. Of the many published papers, lectures and books he has authored, **DESIGN with NATURE**, was nominated for the National Book Award in 1971 and won international recognition and critical acclaim by sociologists, scientists, planners and urban designers for its ecological view of man and nature. McHarg is considered by many to be one of the spiritual fathers of the ecological movement.

A Fellow of the American Society of Landscape Architects, the Institute of Landscape Architects (U.K.) and the Royal Society of Arts (U.K.), McHarg is also an Honorary Fellow of the Royal Institute of British Architects and the American Institute of Architects. He has applied his ecological planning methods to innumerable urban and regional area studies in the U.S. and abroad. Recent projects include planning of a National Parks System for the Government of Taiwan, Republic of China, Gateway National Park in New York for the U.S. National Park Service and "F" Route Transit Study for the Washington Metropolitan Transit Authority, Washington D.C.



Adobe Guardians, Acoma, NM

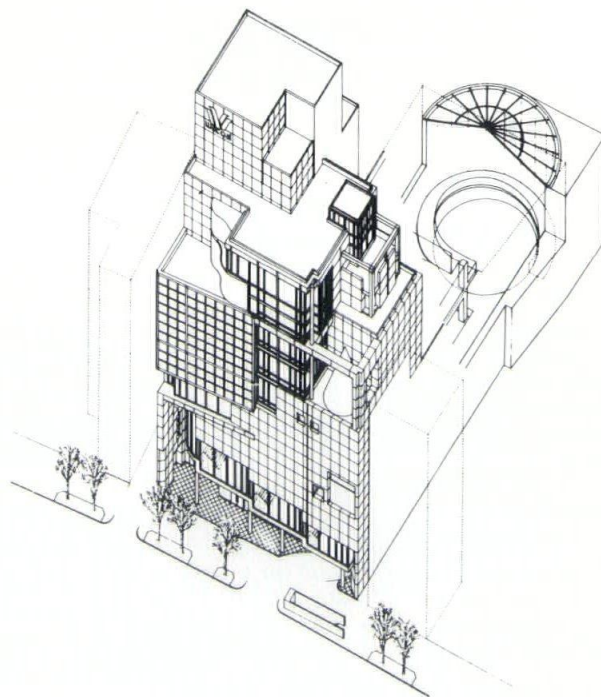
Ian McHarg will speak in Sweeney Convention Center at 1:30 pm, Friday, October 9, following luncheon in the Exhibit Hall.

"Recent Work" by Fumihiko Maki

Fumihiko Maki, FAIA, is principal architect in the Tokyo firm of Maki and Associates, design, development and planning. He is also a professor in the Department of Architecture, University of Tokyo, and a visiting critic at Columbia University, Harvard University and the University of California.

Maki studied at the Cranbrook Academy of Art and the Graduate School of Design, Harvard University. He has been a designer in the offices of Skidmore Owings & Merrill, Sert Jackson & Associates, and Kenzo Tange, as well as the founder of the Metabolist Group in Japan prior to establishing his current practice there. The recipient of numerous architectural awards throughout the world, Maki's work has been featured in several recent international exhibits. He is widely considered to be one of Japan's most pre-eminent architects.

"Recent Work" includes the Main Library at Keio University in Tokyo, the Sabah Sports Center in East Malaysia, Municipal Gymnasiums in Fujisawa and Tokyo, the Spiral (Wacoal Corp.) Art Center in Tokyo, the National Museum of Modern Art in Kyoto and the Meese Exposition Center at Chiba University in Japan.



Axonometric, Wacoal Center, Tokyo

Fumihiko Maki will speak in Sweeney Convention Center at 7:00 pm, Thursday, October 8 following the opening reception of the conference.

NEW AIA STANDARD DOCUMENTS SEMINAR AT DESIGN CONFERENCE

The successful seminar on some of the newly revised AIA standard documents, given on 14 August in Albuquerque, will spin off an abbreviated presentation at the October Design Conference in Santa Fe. The four-hour session at La Posada Hotel was directed to an audience of contractors, lawyers, and owners as well as design professionals, and covered the General Conditions of the Contract, A201, the stipulated-sum Owner-Contractor Agreement, A101, and the standard Owner-Architect Agreement, B141. The briefer seminar will cover only B141 and A201. Thirteen new and revised documents were published by AIA in June.

After introductions by moderator Toby Pugh, AIA, president of the Albuquerque chapter, Garlan Bryan, AIA, gave an overview of the documents and the intent of the seminar. "No analysis I've read to date covers all the substantive issues," he said, and reminded attendees, when they are preparing or studying construction contracts, to use A511, the Guide to Supplementary Conditions.

All participants received a copy of a booklet prepared by the AIA, "Comparisons of B141 and A201 1976/77 and 1987 Editions," as well as one each of the forms under discussion. Lawyers Craig Othmer of Santa Fe and Timothy Sheehan of Albuquerque, specialists in construction law, reviewed and commented on key items of the revisions. Contractor Les Baker, Architect and specifications consultant Gordon Bosl, AIA, CSI, CCS, and Bryan then commented on the documents from the points of view of Contractor, Owner, and Architect, and Bob Dean, professional liability specialist with Alexander and Alexander Insurance, discussed liability issues. The entire panel then discussed questions

from the floor.

The new processes for settling claims, and the importance of copyrighting documents will be of particular interest to architects. To the architects, Sheehan said, "...you are now the legislated remedy, you will have these claims submitted to you." The new process will assure that claims are dealt with on a prescribed schedule, during the course of construction. About copyright, Sheehan commented, "You guys must have a problem with copyright, because you talk about it a lot."

Once you have reviewed the new documents, you will recognize the importance of not mixing old and new editions. The deadline is now past for turning in old documents as a direct trade for new ones, and most offices will have the new documents on hand. Contracts in progress may need to be modified, or sets of old documents used; it will be important for every member of the construction team to read the standard documents used in each project and understand the rules under which it is proceeding.

Two or three members of the same panel will present the two-hour October seminar, which will be directed to the concerns of architects. It will be part of the general schedule of seminars at the conference. Participants will receive the "Comparisons" booklet and one each of B141 and A201; the booklet, as Bryan commented, is worth the cost of the seminar by itself. Look for the seminar schedule, location, and cost in the registration packet for the Design Conference. (See, also, page 9 of this issue of NMA.)

Edna E. Heatherington

THE SOUTHWEST DESIGN CONFERENCE SPOUSE AND GUEST EVENTS

The spouse and guest events at the Design Conference will include a watercolor workshop given by Foster Hyatt, a coffee reception at the Governor's Mansion, and a cooking demonstration and lunch at La Tertulia Restaurant.

Foster Hyatt, a renowned Southwest watercolor artist from Santa Fe, is a registered architect and has been a professional architectural illustrator for about 30 years. Working entirely in watercolor, Mr. Hyatt paints the Southwest as he sees it and loves it, with emphasis on the rapidly disappearing architectural heritage of the Spanish and Indian cultures.

Many of Mr. Hyatt's works will be shown, and one of his works will be given away in a drawing to a lucky registered spouse and guest attending this workshop.

A coffee reception will be held at the Governor's Mansion, where the current renovation of the Residence will be discussed.

The architecture of the Mansion is commonly known as Territorial Revival, a style which has its origins in the early Territorial days of the United States occupation of New Mexico. Brought into New Mexico by the Army was an awareness of, and a taste for, the Greek Revival style of architecture once popular back in the States. The Territorial style developed from the wedding of local Spanish adobe building techniques and eastern taste; Greek Revival detailing was applied to the local building methods and forms. Later a new house plan was introduced which conformed more comfortably to Anglo fashions. The Governor's Mansion was completed in 1955 from designs by the Santa Fe architectural firm of W. C. Kruger Company, Architects and

Engineers. It is only the third official home of New Mexico's governors in more than 350 years.

La Tertulia Restaurant owners, Mr. and Mrs. Willie Ortiz, will host a luncheon and a discussion of cooking techniques featuring New Mexican specialties. Questions will be welcomed, but we are warned that exact recipes will not be divulged.

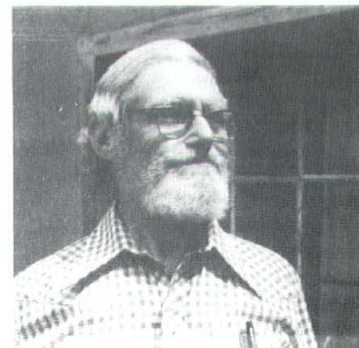
The reception at the Governor's Mansion will be from 10:00 am to noon on Friday, October 9. (Limited to 35 people).

Foster Hyatt's watercolor workshop will be held in Sweeney Center from 9:30 to 10:30 am, Saturday, October 10.

The cooking techniques demonstration and luncheon at La Tertulia Restaurant will start at 11:30 am, Saturday. (Limited to 35 people).

Consult your registration packet for further location and transportation information.

Artist
Illustrator
Architect
Foster Hyatt →



ARCHITECTURE AND LANDSCAPE ARCHITECTURE TOUR

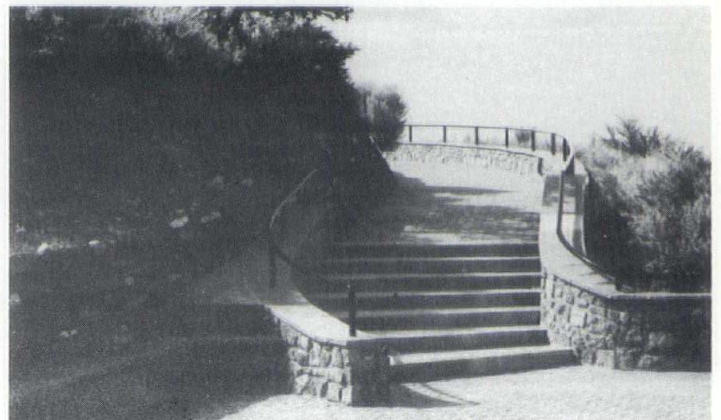
The Sangre de Cristo range north of Santa Fe is an inspiring backdrop of changing light and immense vistas framed by the traditional architecture of northern New Mexico. The three historic cultures of the area responded to the landscape and local materials in what has come to be known as the Pueblo, Spanish Colonial, and Territorial styles, for which Santa Fe is known.

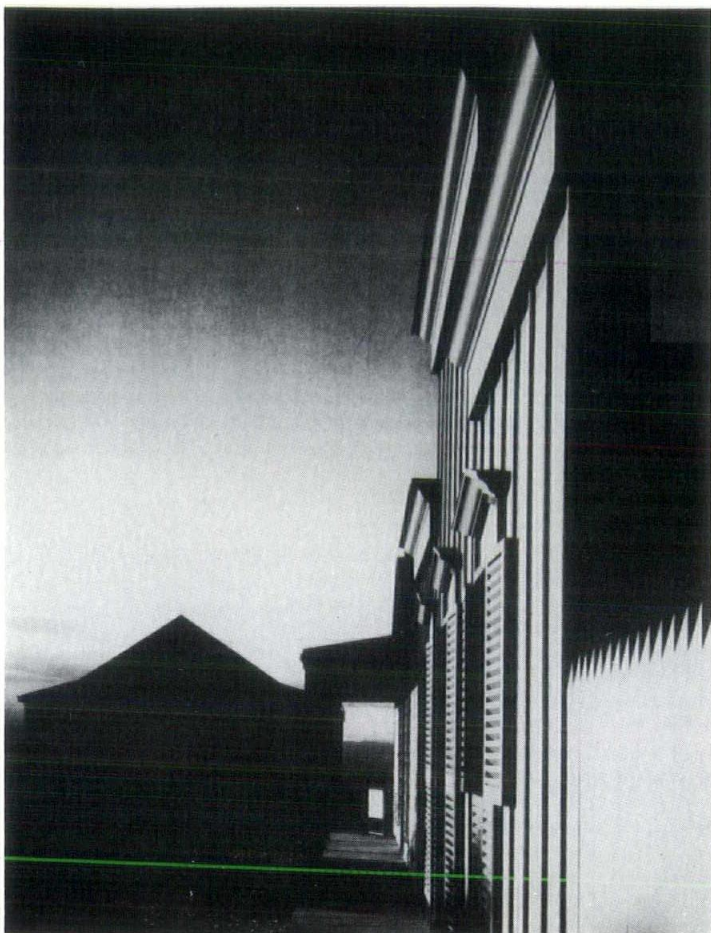
Commemorative Walkway Park, Santa Fe



The Commemorative Walkway Park designed by Campbell Okuma Perkins Associates, Landscape Architects, is the newest of Santa Fe's downtown parks. The panoramic hillside site has a lengthy history of community use, from the Anasazi occupation of the area in ancient times to the days of Fort Marcy built in the 1840's. Today the park is the site of the traditional closing activity of the annual Fiesta de Santa Fe: the candlelight procession from St. Francis Cathedral to the Cross of the Martyrs atop the hill, dedicated to the Jesuit priests slain in the Indian Uprisings of the Spanish Colonial period.

The walkway design closely follows the historical switchback path up the hill, contending with many design and construction problems including severe grades, limited access, endangered flora and a legal challenge by the American Civil Liberties Union over the constitutionality of using public funds on a project involving a religious symbol.





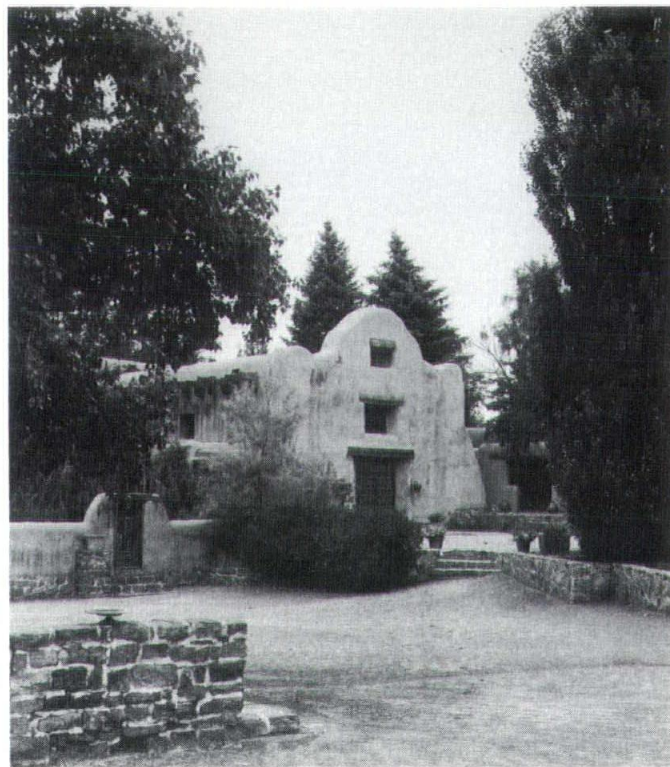
Rosenak Residence, Tesuque

The Tesuque residence of Charles and Janice Rosenak, designed by renowned architect Hugh Newell Jacobsen in 1985, uses historical illusion to provide a unique home for their collection of twentieth-century American folk-art and library. The climate-controlled storage building and two-part house, designed as barn, general store and Italianate facade, recall the small frontier town with its traditional boardwalk, low-cut windows and Western "false-front" imagery (complete with trompe-l'oeil painted shadows).

While the exterior design appears to be mere staging for the interior of the house, which is designed around and for the display of the collection (including an indoor sculpture "garden"), Jacobsen has carefully used the buildings and site approach as a screen to conceal the panoramic views until one enters the house.

School of American Research, Santa Fe

The School of American Research, a center for advanced studies in anthropology and related disciplines, occupies a unique and beautiful campus on Garcia Street in Santa Fe. Originally the estate of Amelia and Martha White, the compound encompasses a chapel and gallery, office and study buildings, and an Indian Arts Center housing one of the most extensive collections of Southwestern pottery and rugs in the world. Stone terraces and a number of fountains grace the property, creating a unique Southwestern setting. The original estate buildings were designed by William Penhallow Henderson.



Tour busses will depart from Sweeney Center at 3:30 pm, Friday, October 9.

NEW MEXICO SOCIETY OF ARCHITECTS 1987 DESIGN AWARDS PROGRAM

The New Mexico Society of Architects Design Awards Program seeks to recognize outstanding projects by New Mexico Architects and Landscape Architects, and to promote public interest in architectural excellence. Certificates will be presented to the Architects, Clients and Contractors of winning projects at the Design Conference in Santa Fe, with selected slides to be shown at the Awards Banquet. In addition, winning projects will be published in NEW MEXICO ARCHITECTURE and other magazines and newspapers throughout the state, included in a traveling exhibit of award winners, and submitted to the A.I.A. magazine, ARCHITECTURE, for possible inclusion in the "Annual Review of American Architecture" issue.

We are indebted to our three person jury for giving their time in the interest of top quality design. The jury members, all distinguished for their excellence in design, are:

Robert Walters, Architect, Jury Chairman
Associate Professor of Architecture
School of Architecture and Planning
University of New Mexico

Judith Chafee, FAIA
Judith Chafee Architects
Tucson, Arizona

Jack DeBartolo, FAIA
Anderson DeBartolo and Pan
Tucson, Arizona

This year we are attempting to set a new precedent for the Design Awards Program. Dialogue about our work as design professionals is the foundation of learning and the vehicle for understanding the design issues confronting architects in the Southwest. In an effort to stimulate this dialogue, our distinguished jury has graciously accepted our invitation to attend the Conference and conduct a Design Symposium on Sunday morning, October 11, following the Awards Banquet on Saturday night. Using slides of all submitted entries as a forum, the members of the jury will critique and lead a discussion about the works shown. Audience participation is greatly encouraged.

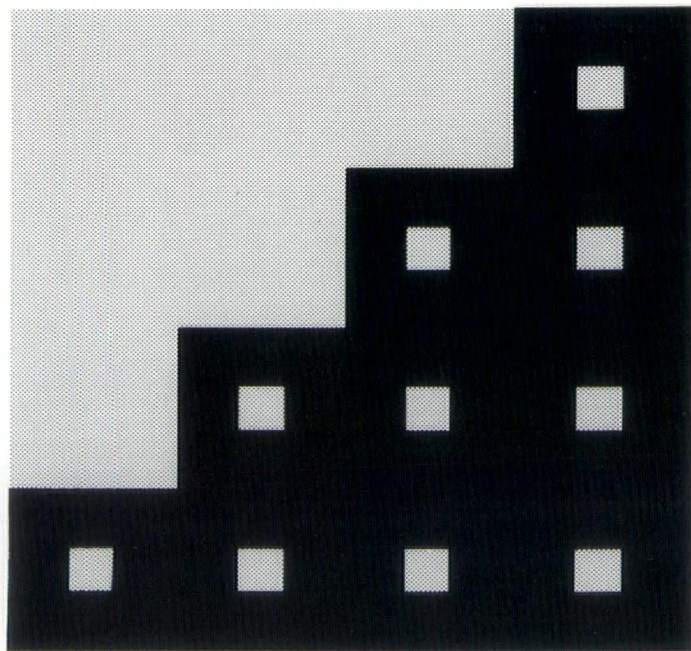
The New Mexico Society of Architects Design Awards Program has enjoyed a long tradition, honoring many noteworthy projects throughout the state. This important program to both Architects and Landscape Architects has been instrumental in our efforts to increase public awareness of design excellence in the state, while serving to inspire other Architects. We urge you to support this program by entering your projects, attending the Awards Banquet, and voicing your opinions at the Design Symposium. We'll all be better for it.

Robert Walters, Architect, is an Associate Professor of Architecture and Planning at the University of New Mexico and Visiting Lecturer in Contemporary Theory of Design. He has recently returned from a sabbatical year of independent study in Spain, Portugal and Italy. Mr. Walters studied at the Chicago Art Institute and the Museum School at John Herron, as well as the Naval Aviation Academy. He received a BFA at the University of New Mexico and went on to advanced study at the Universidad de Mexico and the Instituto de Tecnológico in Mexico City, where he apprenticed to muralist Jose Clemente Orozco. His paintings and sculpture have been ex-

hibited at the Venice Biennale and the Museum of Modern Art in New York, and his architectural practice has received regional and national design awards.

Judith Chafee, FAIA, is found and president of Judith Chafee Architects in Tucson, and is Adjunct Professor at the School of Architecture, University of Arizona. She has also been Visiting Architectural Critic at the University of Texas, and has conducted independent study in Sardinia and Apulia. Ms. Chafee received a BA at Bennington College in Vermont and a BA and Master of Architecture at Yale University. A highly regarded jurist for the Arizona Passive Solar Design Competition, she also lectures grade school and junior high art students, and has keynoted the Arizona State University Design Conference.

Jack DeBartolo, Jr., FAIA, is a founding partner and principal of Anderson DeBartolo Pan Architects and Engineers in Tucson. He is a past president of the Southern Arizona Chapter AIA and the Arizona Society of Architects, and has been the recipient of numerous major design awards from the AIA. Mr. DeBartolo received a BS in Architecture from the University of Houston, Texas and an MS in Architecture from Columbia University in New York, where he was awarded a fellowship for travel and study in Europe. Prior to establishing his current practice in Arizona, Mr. DeBartolo was Senior Vice President of Caudill Rowlett Scott Architects in Houston.



1987 SOUTH WEST
DESIGN CONFERENCE
SANTA FE NEW MEXICO



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Historic Mountain Churches continued

patriarchs had received a land grant.⁷ Sometime subsequent, the people living in the valley erected upon a cruciform plan a church with transepts and crossing that rise above the nave roof (Fig. 6). Twin towers were formed by simply bringing the thick side walls forward and later crowning them with wooden belfrys. Between these a balcony extended, opening into a choir loft on the interior. An 1881 sketch by U.S. Army Lieutenant John G. Bourke shows an additional balcony connecting the towers. Eventually in this church, as was common, on the interior a *retablo* with symbols and figures painted in strong colors provided a backdrop for the altar.

Similarly paired towers also beckon the faithful at Iglesia de San Miguel del Vado, a work on a cruciform plan dating from about 1806 (Fig. 7). Located on a plaza, the imposing appendages orient to the east overlooking a valley and the Pecos River.

A towered front also announces El Santuario de Nuestra Señora de Esquipulas (El Santuario) near Chimayo, well known for

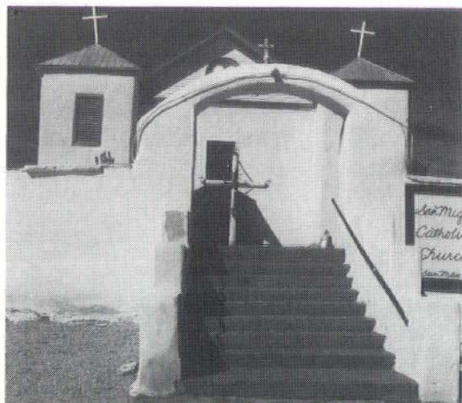


Figure 7. Iglesia de San Miguel del Vado, San Miguel.

legendary curative powers thought to emanate from dirt under one of its floors (Fig. 8). With permission granted from the archbishop it was erected between 1814 and 1816 by a land owner, Don Bernardo Abeyta, and was a private chapel until it was purchased and donated to the Roman Catholic Church in 1929.⁸ In this instance small rooms at the front of the towers flanked a narrow narthex, an unusual feature.

This theme appeared on a number of other churches in the mountain regions, including San Francisco de las Trampas de Taos (San Francisco de Assisi) in Ranchos de Taos for which a license to build had been first issued in 1812 (Fig. 9). Long a favorite subject of artists, the edifice is noteworthy for the massive quantities of adobe which have been used to buttress the towers and sanctuary. On the facade, which faces east, these buttresses, unique in form, provide depth to the front and substance to the towers. As was common, a



Figure 6. San José de Gracia de las Trampas.



Figure 8. El Santuario de Nuestra Señora de Esquipulas, near Chimayó.

Figure 9. San Francisco de Assisi, Rancho de Taos.



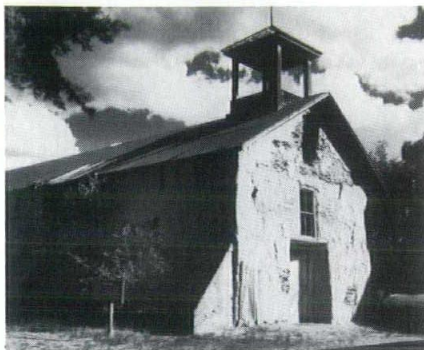
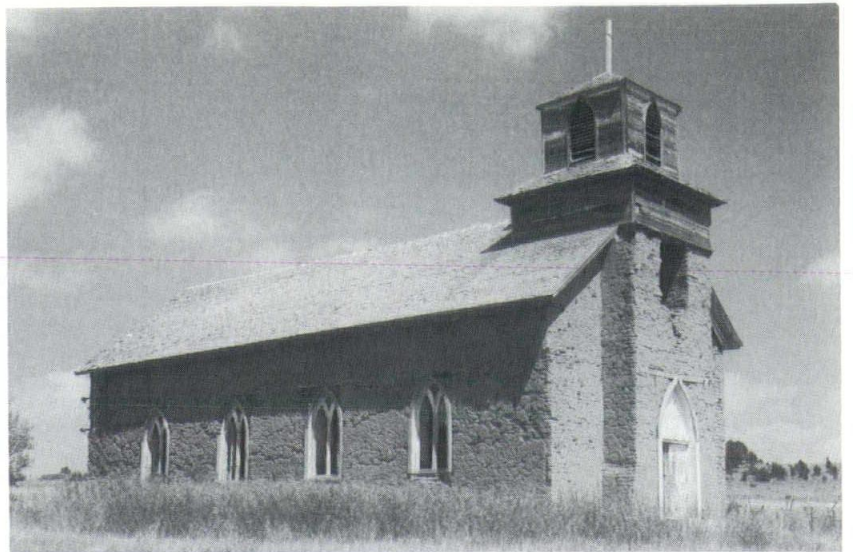
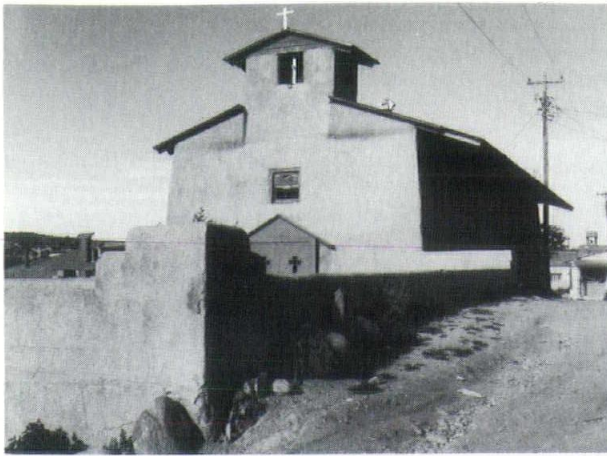


Figure 10. Iglesia de San Antonio de Padua, Cordova.

Figure 11. Santa Cruz del Ojo Caliente.

Figure 12. San Vicente de Paul Iglesia Católica, Punta del Agua.

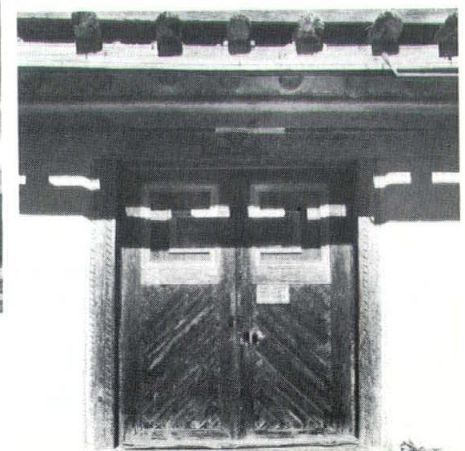
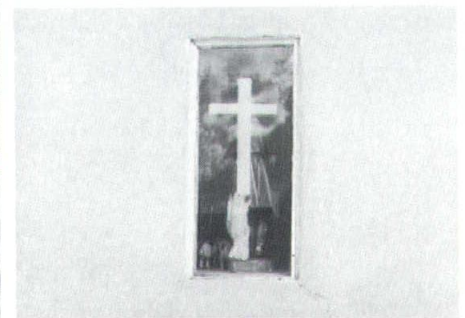
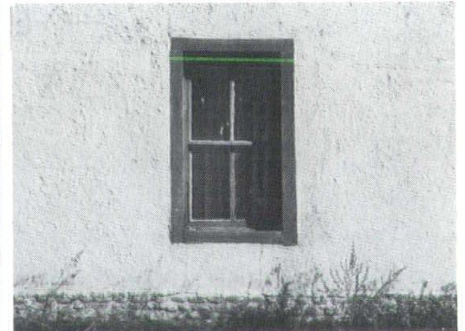
Figure 13. San Rafael, La Cueva.

Figure 14. San Joaquin, Ensenada.

Figure 15. Sangre de Cristo Chapel, Cuartelez.

Figure 16. Capilla de San Juan Nepomoseno, Chilili.

Figure 17. San José de Gracia de las Trampas.



parapet with an ornamental curved rise connects the towers.

On numerous other mountain churches were constructed either single belfrys or tall parapet walls to support bells. Historically rising above flat roofs — a condition verified by numerous early photographs — belfrys were commonly of wood construction, but sometimes adobe. Ordinarily they were small in size and similar in form, but subtle variations in details distinguished each — forming a kind of signature providing subtle individuality for each church. Generally belfrys were crowned with simple gabled or pyramidal roofs supporting a wooden cross.

However, with the advent of manufactured building materials brought to New Mexico by the railroads from the East, most of the original belfrys were replaced sometime early in the twentieth century. Corrugated iron, light and durable, was installed over early adobe roofs, eliminating the problem of leaks that had occurred in flat earth roofs. Representative is Iglesia de San Antonio de Padua in Cordova, originally known as El Pueblo Quemado (Fig. 10). On a church for which a license to build had been issued in 1832, a metal roof was installed over a framework terminating in a gabled facade. In this instance the outline of its original adobe tower is still evident in both the gable and the belfry rising above the roof — probably the original height of the tower determined the relatively low slope of the roof that today with its broad overhanging eaves is a noteworthy feature.

At Santa Cruz del Ojo Caliente, a hand-somely proportioned edifice on a coffin-shaped plan erected in 1811, a simple wooden belfry structured with four posts and a pyramidal roof — certainly a reconstruction — rises above the ridge (Fig. 11). Perhaps due to difficulties of construction or height, the belfrys placed upon gable roofs seem to be somewhat simpler in detail than their predecessors on flat adobe roofs.

A folk architectural form belonging to no particular era, the long box with a central belfry appears continuously throughout the history of New Mexican churches. On San Vicente de Paul Iglesia Católica at Punta de Agua, a church built in 1878, a simple belfry rising above a corrugated iron roof overlooks a lonely *campesanto* marked by a variety of grave enclosures, both metal and wooden (Fig. 12). Like the metal roof itself some of these markers suggest a time frame, albeit very general, not otherwise apparent.

Other Anglo-American influence, upon the mountain churches — increasingly evident on manifold buildings after the annexation of New Mexico as a territory of the United States in 1846 — is evident in

architectural style. In San Rafael at La Cueva, the Catholic Church, an adobe-walled edifice erected about 1900 — although a reference to a church appears as early as 1862 — displays a Gothic belfry rising above a shingled roof, indicating an influence of fashion rather than folk tradition (Fig. 13). Moreover, Gothic arches — long common on churches in the United States — surmount four evenly spaced windows along each side of the nave. The central tower with a single offset also indicates outside influences. Within the church, now abandoned, is a painted ceiling of beaded boards — yet another Anglo feature.

Yet another variation upon the belfry theme appears in the church with a tower independent from the primary church mass. A common type in Mexico, well represented by Nuestra Señora de Guadalupe in Juarez, this composition of elements perhaps simplified construction by eliminating structural problems associated with the height of the roof. It was early employed for San Jeronimo de Taos, a church erected early in the 1700s, then destroyed and reconstructed in the late 1800s with a parapet belfry.⁹ This particular tradition was maintained at Ensenada in San Joachim, built in 1916 and dedicated in 1922 (Fig. 14). In this example, the bell tower is detached — although historically it ordinarily was free-standing but connected to the church.

Other noteworthy features providing individuality to the mountain churches include the number and type of wall openings. Historically, perhaps due to the difficulties of constructing windows and doors, and the degree to which they weakened a wall, they were few and small. Commonly only two small windows appear in each of the long nave walls, restricting the amount of light penetrating dark interiors but enhancing the mystery of worship. In early years these were most certainly closed with grilles or wooden shutters, without glass. Now they commonly have double-hung sashes with clear glass; draped with lace curtains. In these mountain churches, window art in some instances seems to embrace ecclesiology, providing meaningful focal points within the nave. Commonly windows are draped with lace curtains, seemingly recognizing the spiritual importance of the church itself, where the worshipers felt love and the presence of God, as at Sangre de Cristo church erected in 1849 (Fig. 15). In the Capilla de San Juan Nepomuseno the window openings in thick walls became aedicules for icons of saints, including San Isidro, patron on farming (Fig. 16). Only occasionally does colored or stained glass appear, and then most certainly installed in relatively recent times.

Commonly two openings appear in the

facade. A main door, with double doors which originally would have pivoted upon pintle rings driven into wooden jambs, allow access into a small narthex. Above, was an opening which historically often provided light into the choir loft. Reflecting historical continuity this custom has been commonly maintained in twentieth century churches.

Although ornamentation integral with materials is relatively rare, occasionally decoration fashioned from wood appears around the doorway. At San Francisco de las Trampas de Taos ornamental patterns were developed in the woodwork around the doorway arch (Fig. 9). At San José de Gracia de las Trampas inscriptions were carved into the door lintel and geometrical patterns were cut into the doors casings (Fig. 17).

The railroads bringing manufactured building materials — as well as mass-produced religious accoutrements — also brought Protestant missionaries and Bibles, the latter of which were prohibited by the Catholic Church to its constituents. By the end of the nineteenth century these missionaries were enthusiastically at work in several of the mountain communities, seeking converts. At first religious meetings were simply held in homes but then as congregations grew churches were erected to accommodate the new form of worship, considerably simplified in its liturgy.

Often with adobe walls, the Presbyterian church buildings, which also served as schools, were erected utilizing Hispanic building traditions, but reveal some variations in form and details. A church erected in Cordova in 1910, for instance, was a long narrow building with a central belfry, although it was a pre-cut wooden building manufactured by Montgomery Ward.

The Smith Memorial Church, originally a school-church erected at Truchas in 1908 was an oblong plan, but with features clearly suggesting it was not a Catholic church. Its low proportions distinguish it from most Catholic churches, although occasionally Roman private chapels also appear with relatively low wall heights. Wall openings (four on each side) are more numerous, since light, not mystery, enhanced the use of the building. Originally a long porch extending across the front represented a departure from Catholic liturgical formality.¹⁰

Commonly Presbyterian churches reflect a desire to maintain New Mexican customs, perhaps enhancing their appeal and providing a sense of belonging. Eventually, evidently during the 1930s, a belfry in Spanish style was added to the front of the Smith Memorial Church, providing a more pretentious image than was evident in the original building (Fig. 18).

Similarly La Iglesia Presbiteriana El

Bien Pastor de Chimayó, erected 1933, retains Hispanic character yet reflects Protestant foundations (Fig. 19). Adobe walls with a curvilinear parapet profile and a tower suggest the Hispanic heritage, yet asymmetrical composition and a door in a long side rather than short end indicate a Protestant variation. In this instance stained glass windows donated by people in Minneapolis are also noteworthy features.¹²

The Iglesia Presbiteriana in Chamizal is another variation on the Protestant theme still invoking a Hispanic heritage (Fig. 20). A long narrow oblong with few small windows and a gabled metal roof are familiar. From the front projects a porch, which also appears in Catholic churches in mid twentieth century. However a side doorway and symbolic (rather than functional) tower fabricated from a variety of materials including metals set it apart from Catholic buildings.

While the forms employed in the Protestant churches commonly reflect an ethnic heritage, the Iglesia Presbiteriana in Cordova, erected 1954, show a pronounced departure from the mountain church heritage (Fig. 21). Broad proportions, large windows, and low-pitched roof all appear as direct responses to spatial needs. However, the plain stuccoed walls still recalled a familiar historic form of construction.

Whether Roman Catholic or Protestant, the mountain church edifices are prominent symbols of religious continuity based in religion that transcend time, family, and political allegiances. Also manifestations of a devoted sense of communal unity within a Christian social framework, their forms and materials reveal organic relationships between their settings and the religion they purveyed. The universally appealing forms that characterize them and what they represent are at once ageless and inspirational. WBR & JMR

Willard B. Robinson, architect, architectural historian, and professor of architecture at Texas Tech University, is the author of numerous books and articles on architecture in the Southwest.

Jean Martin Robinson, a historian with special interest in historic preservation, is currently involved in research of religious architecture in New Mexico and Texas.

The authors are half-time residents of Santa Fe.

* The authors wish to thank Marina Ochoa, Curator/Archivist, Historic Artistic Patrimony and Archives, Archdiocese of Santa Fe, for assistance in documenting churches in this article.



Figure 18. Smith Memorial Church, Truchas.

Figure 19. Iglesia Presbiteriana El Bien Pastor de Chimayó.





Figure 20. Iglesia Presbiteriana, Chamizal.

Foot Notes

¹Thomas Steele, *Santos and Saints: The Religious Folk Art of Hispanic New Mexico* (Santa Fe: Ancient City Press, 1982), p. 41.

²For the traditional historical role of the church in the community, based upon oral history, see Kathryn Sargeant and Mary Davis, *Shining River, Precious Land: An Oral History of Albuquerque's North Valley* (Albuquerque: Albuquerque Museum, 1986), pp. 55-68.

³For discussion of orientation see George Kubler, *The Religious Architecture of New Mexico* (Albuquerque: University of New Mexico Press, 1940), Reprint, 1972.

⁴This type of foundation work was common. See Alden C. Hayes, *The Four Churches of Pecos* (Albuquerque: University of New Mexico Press, 1974), p. 19.

⁵See John L. Kessell, *The Missions of New Mexico Since 1776* (Albuquerque: University of New Mexico Press, 1980), p. 109.

⁶Kessell, *The Missions of New Mexico*, pp. 37-39.

⁷Kessell, *The Missions of New Mexico*, p. 101.

⁸*El Santuario: Un Alto on the "High Road to Taos"* (Silver Spring, Maryland: Sons of the Holy Family, 1982), pp. 8, 11.

⁹Kessell, *The Missions of New Mexico*, p. 114n2.

¹⁰Carolyn Atkins (ed.), *Los Tres Campos — The Three Fields: A History of Protestant Evangelists and Presbyterians in Chimayó, Cordova, and Truchas, New Mexico* (Albuquerque: Menaul Historical Library of the Southwest, 1978), p. 14.

¹¹Atkins, *Los Tres Campos*, p. 16.

¹²Atkins, *Los Tres Campos*, p. 4.

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Figure 21. Iglesia Presbiteriana, Cordova.



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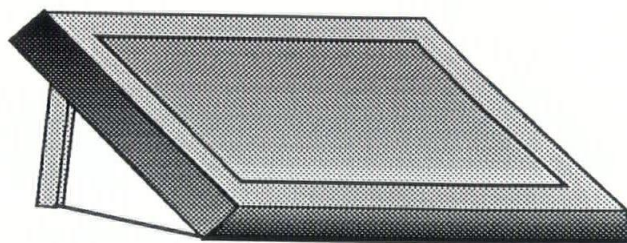
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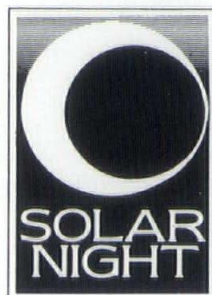
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harmless the contractor, architect, consultants, and their agents and employees.

A new provision (2.2.1) requires the Owner to disclose his financial capacity to fulfill his contractual agreement.

Under 9.9 the Owner has the right to occupy the premises or any portion thereof despite the contractor's failure to substantially complete that portion.

In the event of termination for cause, 5.4 allows the Owner to take over the existing subcontracts to complete the project.

Under 9.3.1 the Owner may now require that the Contractor include copies of requisitions with the requests for payment.

Under 11.3, the Owner's property insurance must now cover the full amount of the contract sum and be adjusted for change orders increasing the cost of the work, and is required to insure materials off site and in transit.

In Article 14, the Owner still has the right to suspend the Work, but the Contractor may terminate the contract if the Owner causes delays or suspensions beyond specified times.

From the Contractor's standpoint the changes relate to communications procedures, review of contract documents and field conditions, progress and submittals schedules, claims and change order procedures, and pay requests.

A new provision (3.16.1) requires the Contractor to provide access to the work to both the Owner and the Architect.

Probably the most controversial change (3.2) requires the Contractor to take field measurements and verify field conditions, compare the contract documents with each other and with field surveys furnished by the Owner and report any discrepancies before commencing the work.

Under new provisions in 3.10, the Contractor is required to furnish and keep current a schedule of submittals as well as a construction schedule.

Under 3.6.1. and 3.7.1, the Contractor is liable for all taxes and permit fees in effect at the time negotiations are completed, not just when bids are received.

Under 3.4.2, the Contractor is required to supervise his Subcontractor's employees.

A new provision (8.2.1) states that "by executing this agreement, the Contractor confirms that the contract time is a reasonable period for performing the work".

The claims and disputes provisions in Article 4 have been clarified and time limits for resolution have been added. 4.3.8.2 requires supporting data to justify claims for delay due to weather.

A change order now requires signatures of Owner, Contractor and Architect. However, if an agreement cannot be reached on price, a "Construction Change Directive" (Article 7.3) can be issued with signatures of the Owner and Architect only, and the Contractor must proceed, with the price determined later.

In submitting pay requests, under 9.3, the Contractor is prohibited from including any amounts withheld from Subcontractors, and may be required to submit copies of requisitions when they are requested by the Owner.

In addition to these specific responsibilities, the Contractor should also make a careful review of changes in the Arbitration procedures, Article 4.5, Termination and suspension provisions in Article 14, and the Insurance and Bonds provisions in Article 11.

B141 Owner-Architect Agreement:

The Owner-Architect Agreement has been revised to coordinate it with the new General Conditions provisions, but also includes a number of changes which affect the duties and responsibilities of both the Architect and the Owner.

The agreement has been revised in format. The Architect's services have been subdivided into three new articles, and all provisions dealing with payments have been consolidated and have been moved to the end of the document.

Time limits have been added to the duration of the Architect's

services.

The Architect's services have been extended thru the correction period as an additional service.

New language has been added to clarify that the Architect's on-site visits and observations are for the purpose of determining that the work, "when completed", will be in conformance with the contract documents. A provision has been added to the effect that more extensive site representation will be an additional service.

In issuing certificates for payment the Architect does not represent that he has reviewed construction means or methods or actual requisitions from subcontractors or material suppliers.

The Architect's review of submittals is limited "to the information received and the design concepts expressed in the construction documents". Also, when professional certificates of performance are received from the Contractor, the Architect shall be entitled to rely upon them.

While the preparation of change orders is still included as a basic service, the preparation of supporting documentation is now an additional service.

The cost of computer aided design and drafting (CADD) services, in the form of charges for equipment time, and all printing costs (including in-house prints) have been added under reimbursable expenses.

All additional services have been consolidated into one article. They are reclassified as general items, project representation beyond basis services, contingent additional services (which are commenced upon notification by the Architect to the Owner that such services are needed), and optional additional services (which require written approval from the Owner prior to commencement).

The Owner is required to furnish evidence that financial arrangements have been made to make payments to the Architect. The Architect is allowed 14 days to review any certifications requested by the Owner.

The Owner is required to furnish any tests should hazardous materials be encountered.

The Architect may terminate the agreement if the Owner fails to make payments to the Architect, or if he abandons the project for more than 90 days.

A101 Owner-Contractor Agreement:

The Owner-Contractor Agreement has not been changed substantially. It is still an innocuous looking document with blanks to be filled in for the contract price, date of completion, etc. However, the General Conditions are made a part of this agreement and do impact the agreement substantially.

Article 1 contains some minor rewording and adds a statement to the effect that the agreement supersedes prior negotiations, representations or agreements, either written or oral.


Article 2 excepts work specifically indicated to be the responsibility of others and changes "work required by the Contract Documents" to "work described in the Contract Documents".

Article 3 recognizes a start date which is established by a notice to proceed in lieu of the date of the Contract. If the start date is not established by a notice to proceed, the Contractor is required to notify the Owner in writing not less than 5 days before commencing the work "to permit the timely filing of mortgages, mechanic's liens and other security interests".

Article 4 has been expanded to include space for identifying alternates and unit prices.

Article 5, Payment Provisions, has been substantially revised to include specific requirements for a schedule of values, modified provisions for special circumstances, and other conditions as required by the General Conditions.

Article 6 requires final payment by the Owner in 30 days and recognizes the Contractor's expanded obligations to correct non-conforming work in accordance with the General Conditions provision 12.2.2.

Continued on page 38 

NEW MEXICO BY DESIGN

The 1987 TACA Forum Series, "New Mexico by Design," is sponsored by The Albuquerque Conservation Association, Albuquerque Museum and Albuquerque Chapter AIA.

The Forum will be conducted on three successive Sunday afternoons from 2:00 to 5:00 pm at Albuquerque Museum Auditorium — November 1, November 8 and November 15.

The Forum Series is derived from the PBS special, "America by Design," which is locally underwritten by Wellborn Paints, Contract Associates and the Albuquerque Chapter AIA. The series will air on Channel 5 (PBS) for 5 weeks at 8:00 pm beginning Monday, September 28.

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8 pm September 28 — "The House" explores the evolution of the American house and the forces that helped shape it. The influences of politics and economics on the American dream are examined.

8 pm October 5 — "The Workplace" traces the changes that have taken place in the American workplace in our history. The program also examines why we work where we do. The workplace creations of Frank Lloyd Wright, Albert Kahn, and Louis Sullivan are discussed.

8 pm October 12 — "The Street" traces the history of transportation — from rivers to railways to high-speed interstate highways as well as roads. Part of the story are such American institutions as Main Street, Millionaires' Row, Elm Street, and the City Beautiful Movement.

8 pm October 19 — "Public Places and Monuments" visits the places that are our common ground — the parks, monuments, civic centers, libraries, and numerous other spaces and structures that are shared by us all. Public art and the recent effort of preservation are included in this story.

8 pm October 26 — "Shape of the Land" tells the story of how the American continent was redesigned by us. Farming and strip mining, railroads and highways, bridges and irrigation projects — all have left their imprint on the land.

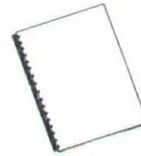
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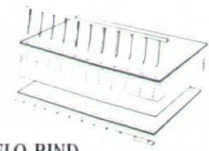
The host of "American by Design" has an international reputation as a master teacher and a scholar of the first rank who has the talent to pull in a regular audience. Professor of architectural history at the University of California, Berkeley, Kostof has also taught at Yale, Columbia, MIT, and Rice University. His most recent book, *A History of Architecture*, "a magnificent guided tour through mankind's architecture" in the words of *The New York Times*, has been adopted in some 60 schools of architecture across the country. He is also the author of *Caves of God* and *The Third Rome, 1870-1950*, and has served as president of the Society of Architectural Historians.

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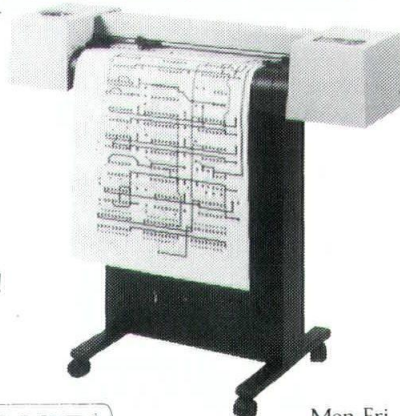
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Centuries after its abandonment by the Anasazi, Navajos occupied Chaco Canyon. These horsemen rode into Pueblo Bonito in 1891 for a celebration at Richard Wetherill's trading post. From the McNitt Collection, courtesy, New Mexico State Records Center & Archives (NMSRCA)

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Author Dan Murphy first traveled the Santa Fe Trail as a teenager and was, like so many others, enchanted. Departing for so long as it took to earn his B.A. (anthropology) and his M.A. (history) from the State

University of New York, and another M.A. from Southern Illinois, he returned to his adopted state. Trying his hand at classical music, law enforcement, teaching, and archaeology, Murphy found a congenial home editing and writing for the National Park Service in Santa Fe. Along the way he inaugurated the Gran Quivira Conference on Spanish Colonial History, an annual gathering at which scholars share data and promote projects and research funding. Murphy's publications include the award-winning *Lewis & Clark: Voyage of Discovery*.



East of Las Cruces the rocky Organ Mountains tower above the southern New Mexico desert, just one grand example of the state's compellingly beautiful landforms. The narrow-leaved yucca (left) typifies the cunningly hardy plants and animals which thrive in harmony with the arid earth. NMSRCA

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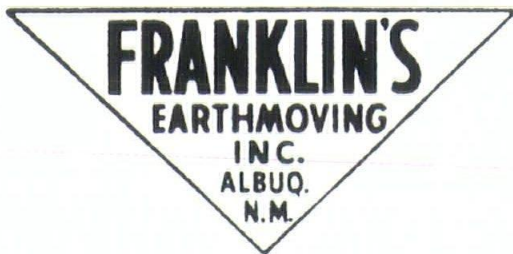
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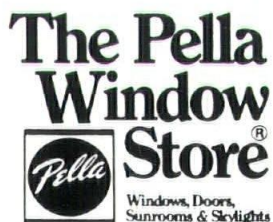
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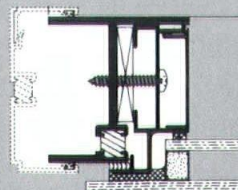
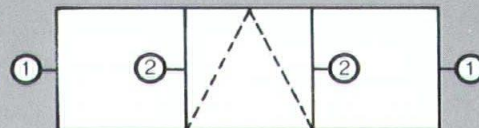


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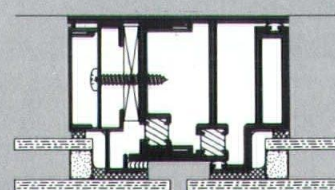
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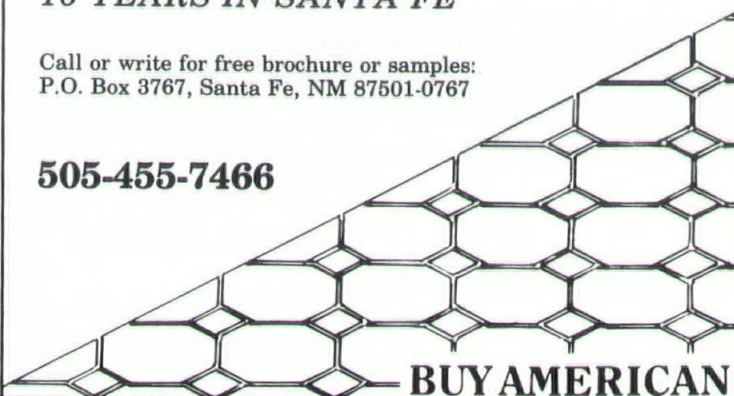
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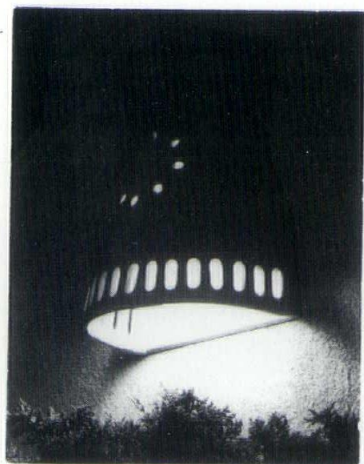
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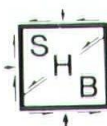
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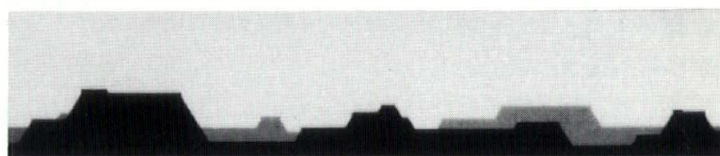


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Article 7 includes space for inserting miscellaneous provisions. Article 8 is a new article which references the General Conditions provisions relating to termination and suspension.

Article 9 is a new article for the specific enumeration of the Contract Documents, including the General and Supplementary Conditions by reference.

In summary, you can see that the changes in these documents were indeed extensive and warrant a careful review by the Owner, the Architect and the Contractor. I hope that my observations (not inspections) of the revisions will give you at least an

overview of the substantive changes. They are not "drastic", but they are extensive enough to assure the Attorneys that they will more than pay for the cost of their seminar in new business.

The AIA Documents Committee should be commended for their efforts, but a successful relationship and a good project will still require good faith, a competent professional attitude, and a clear understanding by the Architect, the Owner and the Contractor of their own duties and responsibilities when they enter into these agreements.

G.D.B.

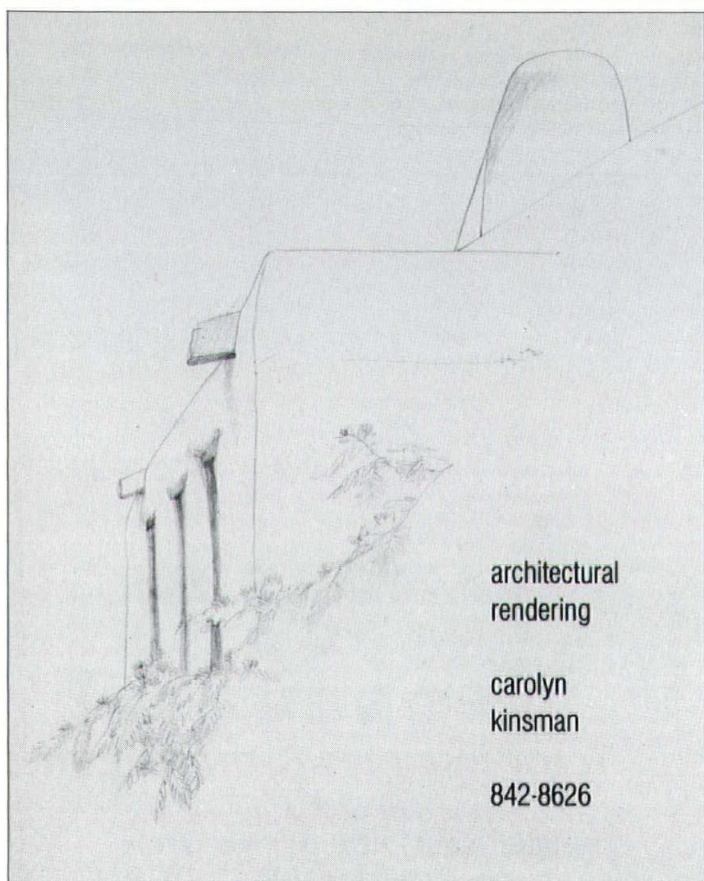
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Published bi-monthly by New Mexico Society of Architects, American Institute of Architects, a non-profit organization. Editorial Correspondence should be addressed to John P. Conron, Box 935, Santa Fe, N.M. 87504. (505) 983-6948.

Editorial Policy: Opinions expressed in all signed articles are those of the author and do not necessarily represent the official position of the publishing organization.

Additional copies of NMA available from John P. Conron, FAIA/FASID, P.O. Box 935, Santa Fe, N.M. 87504.

Change of address: Notifications should be sent to New Mexico Architecture, Box 935, Santa Fe, N.M. 87504 (505) 983-6948 at least 45 days prior to effective date. Please send both old and new addresses.

Subscriptions: Write Circulation, New Mexico Architecture, Box 935, Santa Fe, N.M. 87504. Single Copy \$3.00. Yearly subscription \$15.00.

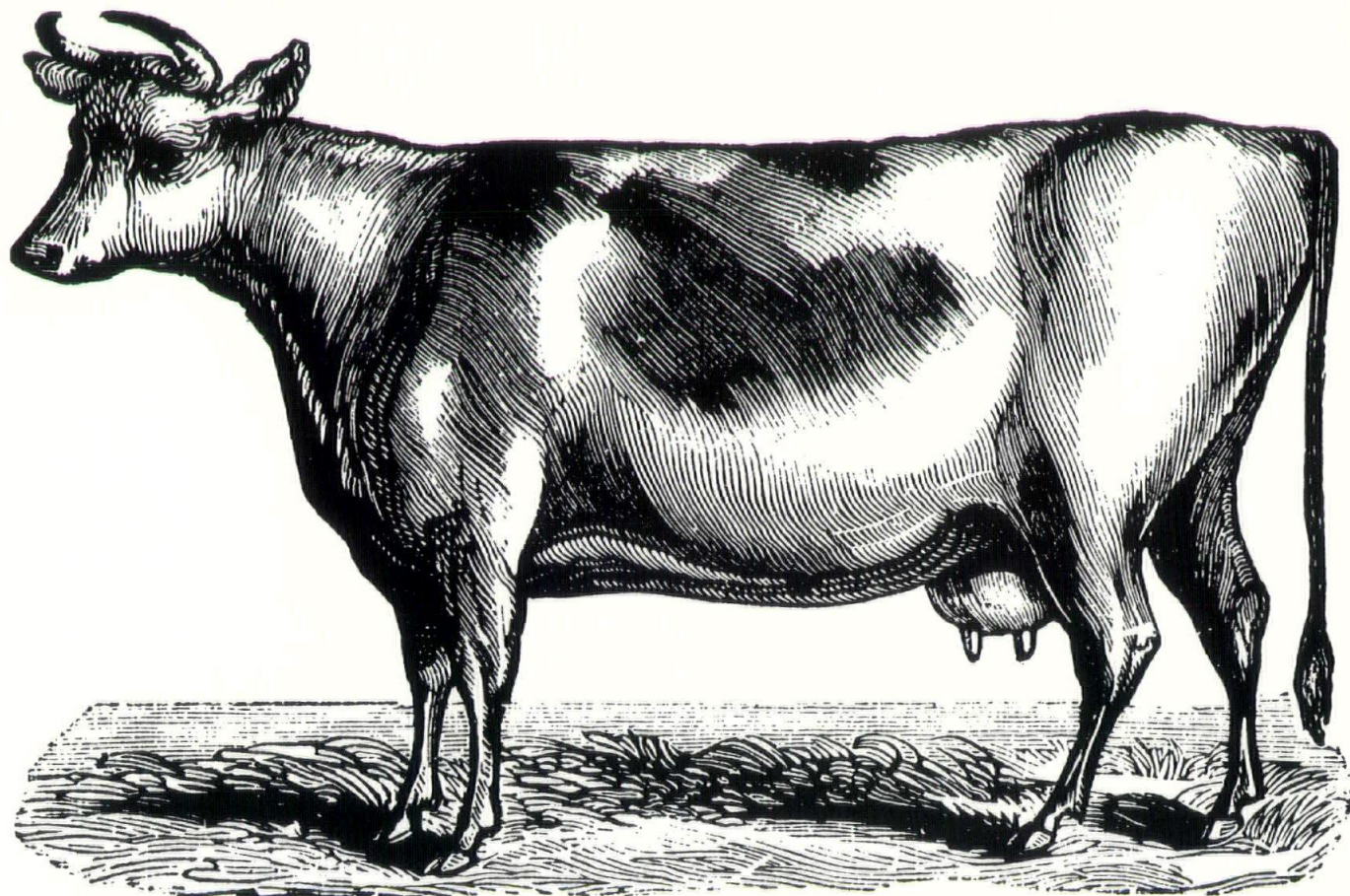
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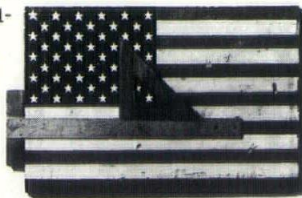


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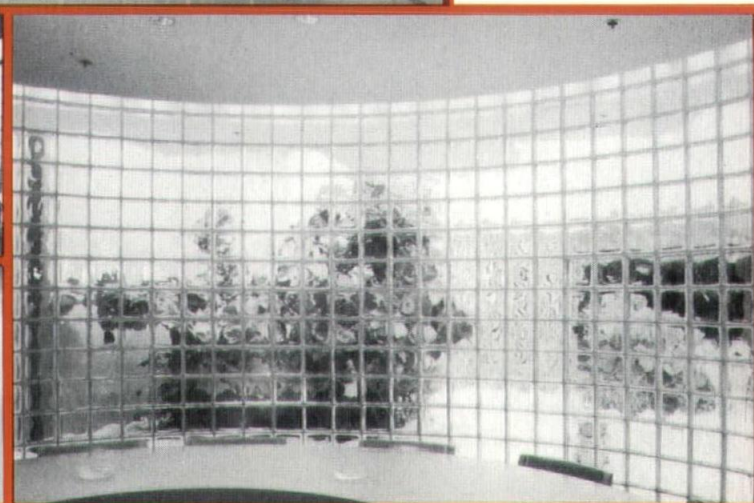
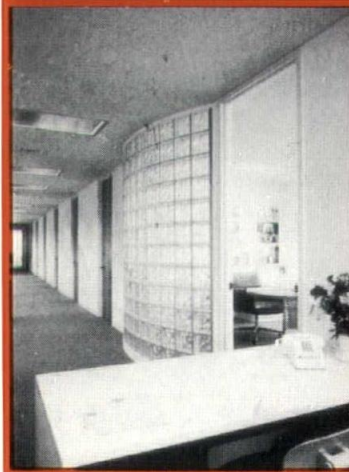
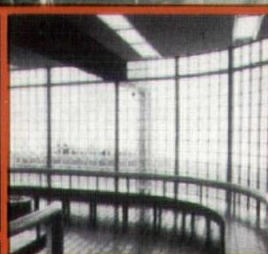
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